The Wirth Institute for Austrian and Central European Studies,
The Alberta Foundation for the Arts and The Department of Music present

LAFAYETTE STRING QUARTET

Music at Convocation Hall

Celebrating HAYDN

Sunday, November 15, 2009 at 2:00 pm
Convocation Hall, Arts Building

Wirth Institute
FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

Alberta Foundation for the Arts

DEPARTMENT OF MUSIC
UNIVERSITY OF ALBERTA

Program

(Franz) Joseph Haydn

(1732-1809)

Op. 20, No. 4 in D Major, Hob. III: 34 (c. 1772)
- Allegro di molto
- Un poco Adagio affettuoso
- Allegretto alla zingarese
- Presto scherzando

Op. 33, No. 2 in Eb Major, Hob. III: 38 (the Joke) (c. 1781)
- Allegro moderato
- Scherzo: Allegro
- Largo e sostenuto
- Finale: Presto

Intermission

Op. 64, No. 5 in D Major, Hob. III: 63 (the Lark) (c. 1790)
- Allegro moderato
- Adagio: Cantabile
- Menuet: Allegretto
- Finale: Vivace

Op. 74, No. 2 in F Major, Hob. III: 73 (c. 1793)
- Allegro spiritoso
- Andante grazioso
- Menuet
- Finale: Presto

The Lafayette String Quartet

Ann Elliott-Goldschmid, violin
Sharon Stanis, violin
Joanna Hood, viola
Pamela Highbaugh Aloni, cello

Program Notes

(Franz) Joseph Haydn (1732-1809)

Franz Joseph Haydn emerged from very modest roots to become one of the world most innovative and influential musical figures. He was born on March 31, 1732 as the second of the twelve children of a wagon maker (and later market judge) Mathias Haydn and his wife Anna Maria in the village of Rohrau (Lower Austria). Of the twelve only six survived: Franz Joseph, his brothers Michael and Johann Evangelist and his three sisters Franziska, Anna Maria and Anna Katharina.

At the tender age of eight Haydn became a member of the Choir School of St. Stephen's Church in Vienna. This was the time of his only formal musical and general education. When his voice broke at the age of 17 (in 1749) he was dismissed, penniless, from the school,escaping the fate of becoming a castrato thanks to his father's intervention. He earned his meager living by giving keyboard lessons to children, playing the organ and violin in church services, busking as a violinist in street bands in Vienna and performing with various orchestras and chamber ensembles. He also intensified his study of composition, and began to make professional contacts that would reward him in later years.

Gradually his talent caught the attention of wealthy aristocratic patrons and in 1761, he entered the service of the Esterhazys, the richest and most powerful Hungarian noble family. He held the position of Kapellmeister to their court for almost thirty years under the patronage of Prince Paul and his successor, Prince Nicholas Esterhazy. He composed all the music requested by his patron for performances in the palaces of the family, which contained an opera house, a theatre, two concert halls and 126 guest rooms(!) He conducted the orchestra, coached the singers and oversaw the instruments and the music library.

Before long his fame had spread far and wide and his music became immensely popular all over Europe. Prince Nicholas Esterhazy died in 1790 and his successor dissolved the orchestra. Haydn was granted a pension. Shortly thereafter the impresario J.P. Salomon invited Haydn to travel to London in 1791 and again in 1794. He was celebrated by the English aristocracy and gave numerous successful concerts. He was also awarded an honorary doctorate from Oxford University and was received by the Royal Family.

Upon his return to Vienna he was recognized as the Austro-Hungarian Empire's greatest composer.

In May 1809, when Napoleon's armies captured Vienna, Napoleon himself ordered that an honor guard be placed outside the home where Haydn lay dying. He passed away May 31, 1809, at the age of seventy-seven and the Requiem of one his most famous pupils, Wolfgang Amadeus Mozart, was sung at his memorial service.

Haydn was a person of great warmth, kindness, graciousness and generosity, thus earning him the nickname, "Papa Haydn". He was also known as the father of the symphony and the string quartet and composed no less than 104 symphonies, 68 string quartets, 34 string trios, 45 piano trios, 2 oratorios, 6 masses, as well as numerous miscellaneous chamber works, and instrumental concertos.

Each of the String Quartet Opuses performed this evening comprises six string quartets and represent Joseph Haydn at different stages of his compositional life. He earned the sobriquet "the father of the string quartet" with the composition of the quartets Opus 20. Haydn's genius for innovation in compositional techniques in these quartets influenced string quartet writing for the next 200 years. At the time he wrote these works he was well established in the household of the Esterhazys.

The Quartet Number 4 in D Major is the most popular of the cycle; hymn-like opening and startling musical surprises of the first movement, second violin and viola concertante duet in the opening of the second movement, the passionate and dancing gypsy motifs of the third movement with a significant cello solo in the trio section and flashy virtuoso writing for the first violin in the final movement. The quartet ends tenderly pianissimo.

Haydn published his Opus 33 quartets ten years after his Opus 20 and wrote that they were composed in "an entirely new and particular manner". The second of the Opus 33string quartets is nicknamed "The Joke", for reasons that become evident towards the end of the final movement (timing, harmony and dynamic). In Haydn's day it was common for audiences to talk and laugh during performances, expressing their understanding of implied musical humor and dialogue. It was less common to cough! Haydn was naturally playful and witty and enjoyed toying with the audience with the use of compositional strategies to engage the listener in humorous interaction.

The quartets of Opus 64 written in 1790 (known as the "Tost" quartets) present Haydn at his most inspired and inventive and were among his last compositions whilst still working for the Esterhazy family. "The Lark" (not Haydn's own subtitle) quartet (number five of this set) has long been one of the composer's most popular works. Its name is suggested by the soaring theme of the first movement played by the first violin high on the E string in response to the opening staccato chords in the second violin, viola and cello.

By the time Haydn wrote his quartets Opus 74 in 1793 he knew that he had to dedicate them to a wealthy patron of the arts, in this case Count Anton Georg Apponyi, who paid him 100 ducats for the honor. They were composed for performances in London and reflect a grander and more adventurous musical and instrumental style prompting musical historians to refer to these quartets as representing the "dawn of Romanticism".

Notes by T Prochazka

The Lafayette String Quartet

In July 2006, the four women of the Lafayette String Quartet celebrated 20 years of making music together!

Artists-in-Residence at the University of Victoria's School of Music in British Columbia since 1991, their dedication and skill have played a major role in building one of the finest music schools in Canada. Students from all over North America are attracted to the Lafayette's widely respected coaching and teaching skills.

Formed in Detroit, Michigan, the Lafayette String Quartet has, from its beginning combined the two disciplines of performing and teaching to sustain them as artists. With the support of the Ford Motor Co. and a Chamber Music American Residency Grant, they taught for several years in Detroit, where they shared their enthusiasm and love of music with young students at the Center for Creative Studies - Institute of Music and Dance as well as at Oakland University in Rochester, Mi.

Early in the Quartet's career, they garnered major competition prizes, including the Portsmouth International String Quartet Competition and the Grand Prize at the Fischoff National Chamber Music Competition, and embarked on extensive study with chamber musicians of international stature: two years with the Cleveland Quartet at the Eastman School as winners of the Cleveland Quartet Competition, coaching with members of the Amadeus and Alban Berg Quartets, and long-term musical coaching from their mentor, the late Rostislav Dubinsky, former primarius of the Borodin Quartet.

In 1988 the Quartet was described by Musical America magazine as "Young Artists to Watch", and has provided ample proof of the astuteness of that choice. Defying the odds in the demanding world of string quartets, the four women of the Lafayette Quartet have stayed together and flourished artistically for over 20 years.

In the 2000-2001 season they offered the Victoria audience the entire Beethoven Cycle in a six-concert series. They have since performed the cycle in Waterloo, Ontario and in Winnipeg, Manitoba.

In addition to their affinity for Beethoven, the Lafayette Quartet enjoys performing music from all eras of the vast output of quartet literature. Commissioned in celebration of their 20th anniversary, the LSQ will be performing R. Murray Shafer's 11th String Quartet in many of their spring programs. Their CD "Death and the Maiden" on the CBC label (featuring that great work of Franz Schubert as well as the quartets of Fanny Mendelssohn-Hensel and Rebecca Clarke), was awarded the 2003 Western Canadian Music Award for Outstanding Classical Recording and their recordings on the Dorian and AdLar labels have received universal critical acclaim.

The Quartet has had the privilege of collaborating with numerous wonderful artists from all over North America and Europe. This year alone, they are performing with Luba Edlina, James Campbell, Flavio Varani, YarivAloni, Paula Kiffner and Gary Karr.

The Lafayette String Quartet is the subject of the author David Round's book "The Four and the One", published in 1998.

Violinist ANN ELLIOTT-GOLDSCHMID is a founding member of the renowned Lafayette String Quartet, Artists in Residence at the University of Victoria, Victoria, British Columbia. A native of New Brunswick, Canada, she was greatly influenced by both of her parents, pianist Patricia Grant Lewis and composer and conductor, Carleton Elliott. Early, formative studies were with Pauline Harborn, then later with Victor Yampolsky who remained her mentor until finishing her studies at Boston University. Ann has been the recipient of many awards and scholarships; in her early years she was the star of the New Brunswick Music Festival and won the Canadian National Music Festival. She was awarded a full scholarship to study at Boston University and was twice awarded the certificate for outstanding performer. She was the winner of the BU Concerto Competition and was active in the concertizing scene of Boston while still a student there. She was the first violinist of the Honors String Quartet, working closely with Eugene Lehner and EndelKalam. For two summers she was awarded scholarships to study in Zurich, Switzerland with Nathan Milstein and in Ammerland, Germany with Denes Zsigmondy. She was a full-time member of the Emanuel Chamber Players and the Harvard Chamber Orchestra and was in demand as a free-lance musician.

In 1984 she accepted the position as assistant concertmaster of the newly formed Renaissance City Chamber Players in Detroit and it was there that she met her colleagues in the Lafayette String Quartet. After leaving the Chamber Orchestra, Ann taught violin and chamber music at the Center for Creative Studies, the Rochester Conservatory of Music and at Oakland University where the members of the Lafayette Quartet were in residence. She gave numerous recitals in the Detroit area primarily collaborating with pianists FlavioVarani and Dati Mehta.

Though working together beforehand, it was in July of 1986 that the Lafayette String Quartet's career was officially launched. That same year the LSQ won the Cleveland Quartet Competition resulting in two years of study with members of the Cleveland Quartet at the Eastman School of Music. Ann studied with Donald Weilerstein both as a soloist and as a chamber musician. Charlie Castleman and Lynn Blakesly were also wonderful influences. Until his untimely death in December of 1997 however, it was Rostislav Dubinsky, primarius of the Borodin Quartet, who remained the musical father for all of the members of the LSQ. It was his belief in the quartet; his dedication to them as individuals and his constant encouragement that enabled the LSQ to continue working as a foursome for over 20 years, a feat no other all-female quartet has managed.

Active in the music scene of Victoria and abroad, Ann is concertmaster of the Galiano Ensemble, is a regular guest of the Olympic Music Festival and the EineKleine Summer Music Festival. A huge advocate for Strings in the public schools, she along with her colleague Pamela Highbaugh Aloni, conceived of and team-teach the Strings Mentoring program at UVic. She has been an instructor for the CYMC, the National Youth Orchestra of Canada, and the Egmont Summer Music Festival. She is in great demand as a violin and chamber music coach, adjudicator and player.

Ann has recorded numerous times for CBC radio both as a soloist and with the Lafayette String Quartet. Along with the many recordings of the LSQ, Ann and her mother have recorded Murray Adaskin's first Sonata for Violin and Piano (AdLar), and she has recently finished recording Beethoven string trios arranged for guitar with her UVic colleagues Alex Dunn, guitar, Lanny Pollet, flute and Joanna Hood, viola.

An avid, but amateur horsewoman, Ann is also the wife of Robert Goldschmid and the mother of Ella and Abby.

Sharon Stanis has had a multi-faceted career as a chamber musician, soloist, and educator. As a co-founder of the Lafayette String Quartet, she has toured extensively in North America and Europe. The quartet garnered prizes from the Fischoff Chamber Music Competition and the Portsmouth (England) International String Quartet Competition.

Ms. Stanis has appeared as soloist with the Victoria Symphony and the Palm Court Orchestra; and has served as concertmaster of the Victoria Symphony in the Summer Festival Series. At Basses Loaded IV, Ms. Stanis performed the Bottesini Grand Duo with Gary Karr. In addition to being a member of the Galiano and Aventa Ensembles, she is a frequent guest artist on the EineKleine Summer Music Series.

A dedicated and enthusiastic teacher, Ms Stanis is currently an Artist-in-Residence at the University of Victoria, where she teaches violin and coaches chamber music. She adjudicates numerous festivals across Canada, enjoys giving master classes throughout North America, and has coached the violinists of the Victoria Youth Orchestra. She served as an associate instructor in the music history department at Indiana University.

Before coming to Victoria, Ms. Stanis was a member of the Renaissance City Chamber Players, and on faculty at Oakland University and The Institute of Music and Dance in Detroit.

Originally from Cleveland, Ohio, Ms. Stanis studied with Linda and David Cerone, Gary Kosloski, Henryk Kowalski, and Peter Salaff. She received her BM and MM from Indiana University, where she coached with Rostislav Dubinsky who was integral in the formation of the Lafayette String Quartet. Other coaches include members of the Cleveland, Alban Berg, and Amadeus Quartets.

In addition to the seven compact discs recorded with the Lafayette Quartet, Ms. Stanis has recorded the Murray Adaskin Second Violin Sonata, the John Mills-Cockell Concerto of Deliverance, and the soundtrack of Criminal Acts by Tobin Stokes. She is the violinist in the theme music from the television show Bob and Margaret, composed by Patrick Godfrey.

Originally from Seattle, **Joanna Hood** studied viola with Isadore Tinkleman at the San Francisco Conservatory of Music and Abraham Skernick at Indiana University School of Music in Bloomington. Since 1986, Ms. Hood has played with the Lafayette String Quartet, which she co-founded. As artist-in-residence at the University of Victoria, in Victoria, BC, she teaches viola and chamber music. She performs with Victoria's Galiano Ensemble, as well as the Loma Mar Quartet and Orchestra of St. Luke's (both in New York City), and Eclipse Quartet, a Los Angeles based new music group.

Ms Hood has been a committed teacher since 1983, when she was associate instructor at Indiana University. In 1986, she taught viola at the Institute of Music and Dance, in Detroit, Michigan, and served as artist-in-residence at Oakland University, in Rochester, Michigan.

Ms. Hood performs with the Loma Mar Quartet based in New York. She helped found the group in 1997, for the Bard Music Festival (when a classical style quartet was needed). Since then, they have collaborated with Sir Paul McCartney in a performance, and a recording of his music, titled "Working Classical" (on the EMI label), and A Garland for Linda (Selections) also on the EMI label. Also along with the other members of the Loma Mar Quartet she has been principal viola with the Lincoln Center Jazz orchestra, as well as making a recording with Jazz singer Claudia Acuña.

With pianist Karen Enns she has performed recitals in Canada and the United States, and has commissioned works for the viola by Murray Adaskin, Al Hood and Justin Haynes.

Performing original compositions with Eclipse quartet, they recently created music for the BRAVO! Canada dance piece Opium, with the Suddenly Dance Company. The group has given world premiers of quartets by composers such as, Zeena Parkins, Justin Haynes, David Jaffe, and Carla Kihlstedt.

Throughout her career, along with concerts in Canada, the US and abroad, Ms. Hood has broadcast for CBC and NPR, and other radio stations, worldwide. She has also participated in the Spoleto Festival, Olympic Music Festival, the Adam New Zealand Chamber Music Festival, and the Caramoor International Festival (with the Orchestra of St. Luke's), among others. She plays on an English viola made in 1754 by Edmund Areaton.

Praised for her "meltingly beautiful solos" *The Detroit News* and for performances of "depth and insight" *Times Colonist*, Cellist **Pamela Highbaugh Aloni** has enjoyed performing both as a chamber musician and soloist in North America and Europe. Pamela is a co-founding member of the Lafayette String Quartet, Artists-in-Residence at the University of Victoria. With the ensemble she has won prizes in the Fischoff National Chamber Music Competition, the Portsmouth (England) International String Quartet Competition, the Cleveland String Quartet Residency Competition and in 1988 was cited as one of Musical America's "Young Artists to Watch".

A native of California, Ms. HighbaughAloni has appeared throughout California and later in Detroit, Michigan, where she served as principal cellist with the Renaissance City Chamber Players. She was a Ford Motor Company Artist-in-Residence at the Center for Creative Studies Institute of Music and Dance and a faculty member at Oakland University in Rochester, Michigan. Prior to this position she earned her BMus and MMus degrees in music from California State University, Northridge and Indiana University, respectively. Her principal teachers have included, Peter Rejto, Janos Starker and Paul Katz.

Since 1991, Pamela has been an Artist-in-Residence at the University of Victoria where she teaches both cello and chamber music courses. It is from this base in Victoria that she and the members of the quartet have continued to perform and record while maintaining their leadership in one of the strongest university string programs in Canada. The quartet celebrated the millennium year 2000 by devoting their season to the performance of all sixteen string quartet of Ludwig van Beethoven. Their recent CBC recording with Schubert's "Death and the Maiden" was awarded "Outstanding Classical Recording of the Year" for 2003 by the Western Canada Music Awards.

In the summer, Ms. Highbaugh Aloni serves on the faculty at the Courtenay Youth Music School and Festival in Upper Vancouver Island. She has performed as soloist with the Victoria Chamber Orchestra and has been a guest artist with various chamber groups including the Vetta Ensemble of Vancouver, the Victoria Summer Festival, Eine Kleine Summer Music, Chamber Music San Juan, the Victoria Symphony's Summer Cathedral Series and is principal cellist with the Galiano Ensemble. She has recorded six compact discs for the Dorian, CBC and AdLar labels, has been heard on NPR's St. Paul Sunday Morning, and can be regularly heard on the CBC Radio Two. She plays on a George Craske Cello made in England, 1850.

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